



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## REVIEWS AND BOOK NOTICES.

Greek and Roman Mythology. By WM. SHERWOOD FOX.  
Pp. lxii and 354; plates LXIII; illustrations in text 11.  
Boston, 1916. \$6.00 net.

This is the first of twelve volumes on the Mythology of All Races, an undertaking on a comprehensive plan but not intended to take the place of special dictionaries, nor to make detailed study of comparative mythology nor, primarily, to illustrate art and archæology. A thirteenth volume will contain a general index.

This volume by Professor Fox, granted the purpose of the author—with which there is no reason to quarrel,—is admirably executed. Whatever criticism may be suggested in his handling of the voluminous material accumulated for Greek Mythology will be mainly superficial or, occasionally, a question of proportion, or due to some personal equation on the part of a critic.

The author states (p. xxi) that his purpose is “to present and interpret a number of typical myths of Greece and Rome as vehicles of religious thought; that is to say, in the discharge of their original function”. This precludes any demand for encyclopaedic data on all details of all myths. His illustration both of literature and of art is incidental and secondary. Here and there some readers will wish that space occupied with the rehearsal of some familiar story could have been matched with more details of a less familiar one. We might, for example, desire more about Charon; yet even here the author inserts,<sup>1</sup> in notes and appendix, suggestive interpretation doubtless new to many readers.

In his Introduction (pp. lvii–lix) Professor Fox gives a satisfactory synopsis of eleven “Methods of Interpreting Myths” with a fuller explanation of his own method and his purpose, above cited.

<sup>1</sup> Perhaps it might not be too much of a “sop to Cerberus” nor too wide an incursion into the domain of comparative literature if the interesting paragraph (Appendix, p. 314) on the Modern Greek Charondas as Lord of the Dead and on the interlocking functions of Charon, Hermes, and Hades, were supplemented with the denaturalizing of Yama in Sanscrit. In the Rig-Veda Yama, the not unkindly *ψυχοπομπός*, is the first to find out for men the ancient pathway to the refuge “where long ago our fathers have gone onward”, while the later Mahabharata knows him only as the cruel, blood-red god of death.

Throughout the book the reader is conscious of deliberate and necessary repression, not of any inadvertence. We are not left in doubt, for example, as to the underlying-mortgage indebtedness to totemism and cult, (cf. pp. xliii-xlvi; 183-185; 215-221; 287) but the author realizes that, after all, his business is not with the inchoate and primitive but with the Greek itself. We are concerned with the emergence out of animism into deism. He refuses to muddy the pool by a continual stirring of the sediment albeit he, and we, may be conscious that the clear water, here and there, is stained to darker colours by the rotting leaves and snaky slime below. This, indeed, gives clarity to his treatment of the lowlier aspects of Greek religion as in the chapter on: "The Lesser Gods of Water, Wind and Wild", where he braves, as elsewhere, the possible criticism of more myopic scholarship and quotes, as an illuminating vignette, from Moody's *Fire-Bringer*: "The woven sounds | Of small and multitudinous lives" that people "the grasses and the pools with joy".

The treatment of the Greek myths is arranged in two parts: Part I. Myths of the Beginning, the Heroes, and the After-world—in nine chapters, including three chapters handling topographically, as is convenient, the Peloponnesus, the Northern Mainland, Crete, and Attica; Part II contains fourteen chapters on the Greek Gods, including The Greater Gods, the Lesser Gods, and Abstract Divinities.

To analyse in detail the advantages of this orderly arrangement is out of the question, but the actual treatment is replete with suggestiveness, chapter by chapter. The following notes, taken almost at random, may illustrate. The parvenu Zeus and his party on Olympus were the "first properly to be called gods (p. 8)". Their elder rivals made a last stand farther south on Mount Othrys against—(May we not assume?)—the encroachments of the Achæan invasion. So, in connection with Prometheus (p. 13) it is well to be reminded that not until the fifth century B. C. did the belief that man was shaped from clay become general. With this also compare his equation (p. 21) of "*cherchez la femme*" with the story of Pandora. "The first *woman* was always believed to be the handiwork of gods." Hesiod's interruption of the sequence of the Ages of the Metals by the intrusive Age of Heroes is "clumsy" (p. 18). Ovid does better with his version, where the flood of Deucalion gives us a convenient "*Schwamm darüber*", and in the lively stones which repeople a drowned world we are more at liberty to identify the Men of Stone, ready for a fresh start.

Argos by its physical situation "*lay all Danaë*" to external influences (if we may mutilate the poet's phrase) and Mr. Fox suggests neatly in an opening paragraph the contact with the

Aegeans while keeping unhampered his proper treatment of the "nucleus of native Argive myth".

In like manner the brief introduction to Attica puts the reader in a receptive condition to realize, *inter alia*, why Theseus developed as a replica to Heracles. "The body of Attic myth is a relatively late creation. . . . There is a great gulf, as yet only precariously bridged, between the historical cults of Attike and the earliest period of which we have any religious remains" (p. 66).

In this connection the full and admirable treatment (Chapters VII and VIII) of "The Voyage of the Argo" and "The Tale of Troy" (including the setting from the Earlier Cyclic poets to the Telegonia) make the student of literature wish for (though he cannot demand) a pronouncement on puzzling readjustments involved in a belief that the Argonautic expedition is the actual progenitor of the Odyssey as being a disingenuous palimpsest using, without erasing, some of the original lines.

In Part II Professor Fox obtains his list of "The Greater Gods" by combining the Homeric, Athenian, and Olympian systems, omitting from the latter Cronus, Rhea, Alpheus, and the Charites. Thanks to his repression of the incidental and his emphasis on the vital, the individual gods, greater and lesser, emerge in clearer form to the reader.

Zeus, he tells us on p. 161, was so much "the most ethical of all the gods of the pantheon, that he almost shrank the Greek polytheism to monotheism. . . . While Zeus was the bringer of evil as well as of good into the life of men, occasionally the Greeks rose to the noble idea that he was above all that was evil". Inasmuch as other writers on Greek religion sometimes fail to emphasize this we might wish that our author had found space to add that this conception is urged by Aeschylus, long before Plato, especially as he presently refers to Aeschylus as partly hampered by the post-Homeric doctrine of the Three Fates. For example, in the Agamemnon (176 ff.), in his *πάθος*—*μάθος*, there is outlined a Zeus, omniscient, potent, and benevolent, educating good from evil:

Zeus it was who built for mortals  
Highway unto Wisdom's portals  
When he made the law abide:  
Who would *know* must *woe* betide.

The treatment of Hera is particularly suggestive. Athena, likewise, is treated with clarity and we are especially grateful for the substitution (Plate XL) of a more worshipful Virgin for the usual stumpy caricature (as we are fain to believe) of the famous Athena Parthenos. On this (Frankfort) figure the

warrior helmet seems none too oppressive a weight for the inventive brain of the self-possessed maiden.

The chapter on Artemis skilfully presents her motley interests in maieutic, magic, *materia medica*, as well as her more familiar menagerie. It is a far cry from the hybrid Great Mother to the chaste huntress, but Mr. Fox is frank enough to hint that her "almost Pharisaic patronage of the precocious Hippolytus" and other similar data were "comparatively late attempts to cloak an originally unmoral character". However that may be, we are glad to have the central idea of our "Lady of the Beasts" represented by the lovely and none too familiar Munich statue (Plate XLII) with its reminder of Anacreon's beautiful hymn. As to her own inoculation against Eros we are willing to accept Lucian's homœopathic explanation: ἰδιὸν τινα ἔρωτα ἐρᾷ.

The author's judicious caution in dealing with doubtful etymologies may be illustrated by his reference to Amphitrite—the earth-encompassing sea (p. 214): "We can merely divine, rather than prove, that (her name) refers to this feature of her nature". On the other hand the derivation (p. 221) of Lenaea from λῆναι as the "feast of wild women" may seem like an *hysteron proteron* to some who have trod only the familiar ληρός.

Professor Fox's method of treating individual divinities may be illustrated by his sub-topics on Dionysus. 1. The Origin and Name of Dionysus; 2. Dionysus in Homer; 3. Birth of Dionysus; 4. The Functions and Cult of Dionysus; 5. Dionysus in Art; 6. Myths of Alexander the Great. Not a few readers will find the picture of the wine-god incised with firmer lines after reading this orderly and suggestive sketch. Naturally he does not treat all divinities under so many headings, but categories 1 and 5 are more or less constant and it is of importance, in seeking to understand the development of Greek religion, to be told that Dionysus is an "outlander" and Demeter an Hellenic goddess. Incidentally, Demeter as mother of Plutus, and Plutus the son of Eirene would involve the pacificist equation: Peace = the Giver of Grain.

To Part III, "The Mythology of Ancient Italy", only twenty-one pages are allotted and this may seem strange to critics who form a judgment from the Table of Contents. In addition, however, to obvious inclusion of much Greek material in Latin literature and the ready-made identifications of similar attributes, the author, in explaining the dearth of Roman myth (p. 287-88) emphasizes a real dissimilarity between the two peoples. "The mind of the Italian was not naturally curious and speculative, whence, since speculation is the motive power behind myth, the output of Italic myth was very small, and at the same

time well-nigh barren of lively fancy. . . . Only the barest few of the *numina* did he (the Roman) endue with the many-coloured coat of personality; all others he left in the plain, rustic garb of functional spirits of nature. . . . While the Greek mind easily and naturally emerged from animism into deism, the Roman found the utmost difficulty."

The Italic matter actually given is, however, so good that we wish that it might have been expanded—for example, the hints at Etruscan mythology; the Italic gods Consus, Ops, Faunus, etc.; the Momentary and Departmental gods; the equations and dissimilarities of Greek and Roman gods. Thus of Fortuna he says (p. 295): "Her Greek counterpart was Tyche, rarely Moira". In Appendix II is contained: "Survivals of Divinities and Myths of the Etruscans and Romans in Romagnola".

The sixty-three plate illustrations are generally exceedingly good and clear—those from vase paintings perhaps more satisfying than some few of the statuary. The accompanying descriptions are usually very full. The choice of illustrations shows careful consideration, laying under contribution a wide range of less familiar material, as already indicated. One mechanical defect, doubtless forced on the author by the procrustean habits of publishers, is that some of the plates are far removed from the text that they illustrate and are without cross-reference in the text to warn the reader that he is losing, as he reads, an illuminating illustration. Thus the Madrid Athena (three views) is set at p. 14 instead of illustrating pp. 170–173.

In the present strained condition of interlinguistic comity the author is, of course, well within his rights in using the current transliteration of the original Greek and Latin spelling, although we sincerely deprecate this growing dislocation of English usage as being unnecessary for scholars and a stumbling-block to the non-professional reader. Mr. Fox concedes a little to usage long naturalized in English and writes, for example, Apollo and Achilles. By the same act of amnesty Attike, Delphoi and various others might well have retained their English uniform.

We have noted only the following misprints: p. xxxviii, near end, "3. Mystic Rite at Eleusis" is an anticipation of the next line; p. 55 the apostrophe is transposed (and spelling abbreviated) in Kallirrhoe's; at p. 212, on fly-leaf explanatory of Plate XLVII, read p. 6 for "p. 7"; on p. 219 *oivos* is aspirated.

The book closes with a generous bibliography of 18 pages. As an antidote for M. Bérard's theory of Phaeacia there might be added: P. Champault, *Phéniciens et Grecs en Italie, d'après l'Odyssée*, Paris, 1906.

A special index for this volume, unfortunately excluded by the general plan, would have enhanced its usefulness; even the full Table of Contents is not adequate for ready reference and

Vol. XIII, when completed, will not be under the same cover.

But even a reviewer, committed in some sort to microscopic criticism, can only feel grateful to the author's skilful hermeneutic for, like Hermes in the Homeric Hymn, Mr. Fox unlocks the treasure and illustrates

. . . . . "the birth  
Of the bright Gods and the dark desert Earth."

FRANCIS G. ALLINSON.

BROWN UNIVERSITY.

---

Shaksperian Studies. By Members of the Department of English and Comparative Literature in Columbia University. Edited by BRANDER MATTHEWS and ASHLEY HORACE THORNDIKE, New York: Columbia University Press, 1916. 452 pp.

This volume of essays by the professors of a single department in a single university is one of the most noteworthy productions occasioned by the Shakspeare tercentenary. The book is large and illuminative, but it lays no claim to being exhaustive or systematic. As the prefatory note to the work states, "no effort has been made to conform the essays to a general plan or to harmonize conflicting opinions". The productions thus rather loosely brought together are, for the most part, fairly short and general; the volume contains no index, no bibliography, and only an occasional footnote; and the majority of the essays, instead of being composed by specialists in Elizabethan literature, are written by men who have made their reputations as students of such subjects as American literature, composition, and Anglo-Saxon.

Obviously the intention of the editors was to bring together a group of papers that would be readable and suggestive rather than scholarly, as the term is usually understood; hence the reader who consults Shaksperian Studies with the purpose of finding new "facts" about Shakspeare or of studying the detailed solution of specific problems will be disappointed, but he who wishes to read a series of highly interesting discussions of a large number of subjects connected with the great dramatist and his art will welcome the book edited by Professors Matthews and Thorndike. That the subjects treated in the eighteen papers are as varied as they are interesting, is obvious, for matters are handled so widely different as Elizabethan pronunciation and the directions for extracting the boyish qualities in Shakspeare's plays for enthusiastic presentation by present-day preparatory students. On the basis of subject-matter the